Grand Foyer—Roxy Theatre
50th Street and 7th Avenue, New York City

BLOOM STUDIOS INC.

Contracting Plasterers

Specialists on

SCAGLIOLA ~ ART MARBLE ~ CAEN STONE ~ LIMESTONE
TRAVERTINE AND ORNAMENTAL PLASTERING

MAIN OFFICE—REAL ESTATE TRUST BLDG.
FACTORY—3739 FILBERT STREET

PHILADELPHIA, PA.

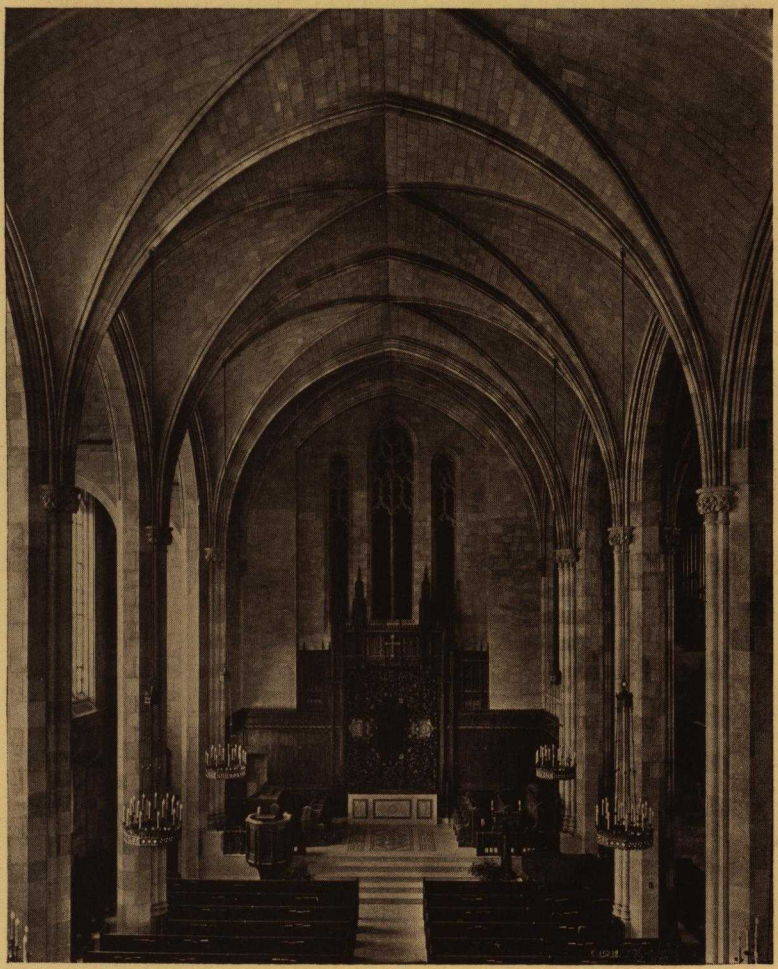
RED NUMIDIAN

ITALIAN PAVONAZZA

CONNEMARA OR ROYAL GREEN

JAUNE FLEURI

VERD-ANTIQUE



PARK AVENUE BAPTIST CHURCH

Artificial Lime Stone walls and ceilings and plain and ornamental plastering.

Architects: HENRY C. PELTON and ALLEN & COLLINS

BLOOM STUDIOS INC.

Contracting Plasterers

THE PRODUCTS of the Louis Bloom Studios—Art Marble, Art Travertine Stone and Caen Stone—are acknowledged, approved and recommended by discriminating architects throughout the United States as the standard of beauty, quality and economy.

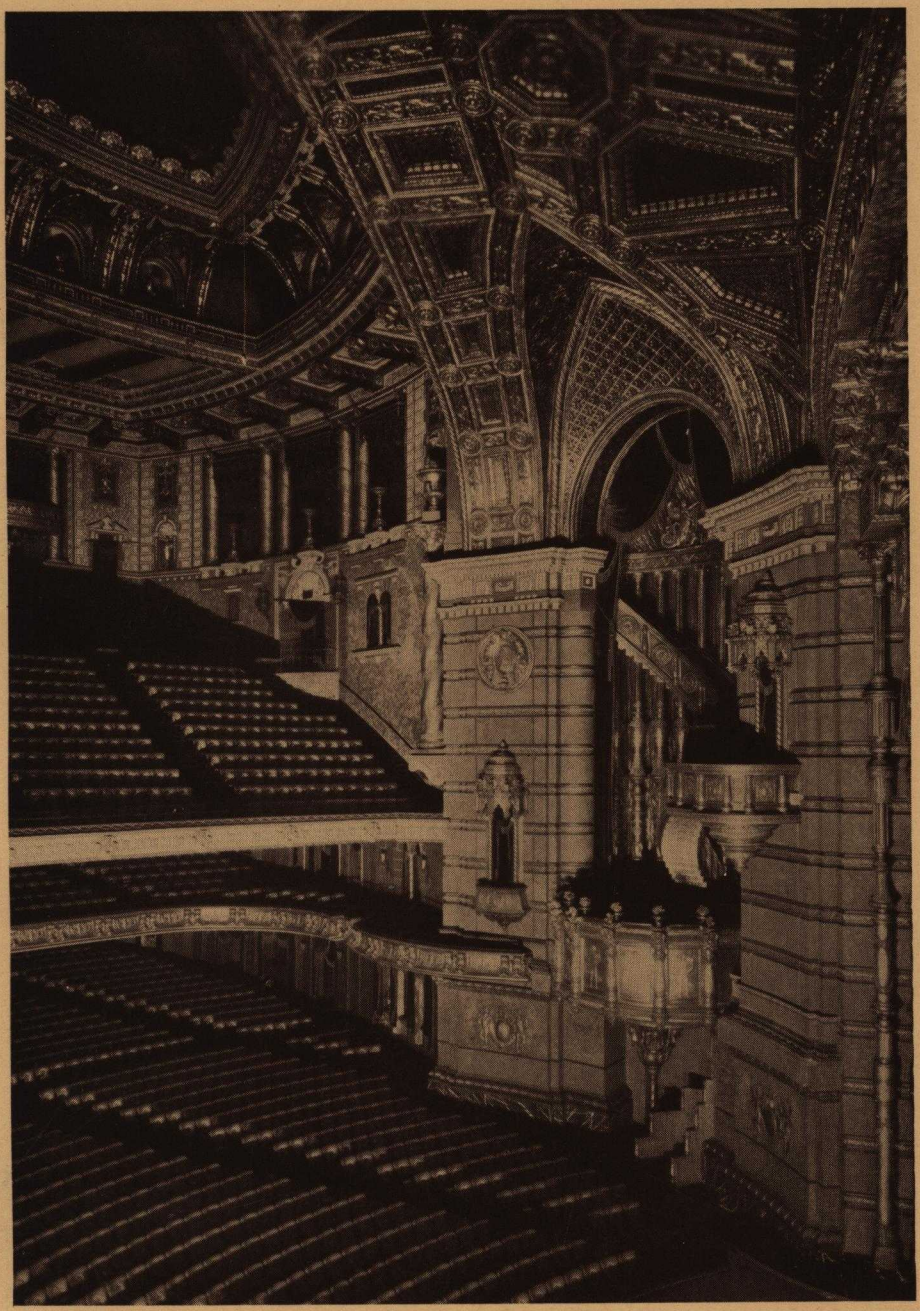
These products are cement composition. In the case of the Art Marble, Imported Keene's Cement is used, and in the case of the Art Stones, Domestic Keene's Cement. In both cases, the cement, color and other ingredients are mixed in such a manner that an exact reproduction of the desired stone is secured.

Architects, builders and owners will do well to acquaint themselves with the decorative possibilities of our products. Complete specifications and full information furnished upon request.

ART MARBLE, Art Travertine Stone and Caen Stone, a few of the many and various uses and applications of which are pictured in this booklet, are today recognized by the foremost architects and builders of the country as faithful and exact replicas of the natural marble and stone.

Used for columns, pilasters, wainscoting, cornices, ceiling beams and panels, groined arch ribs, stairways, balustrades and for innumerable interior purposes—their effectiveness from the standpoint of both decorative beauty and durability is beyond question.

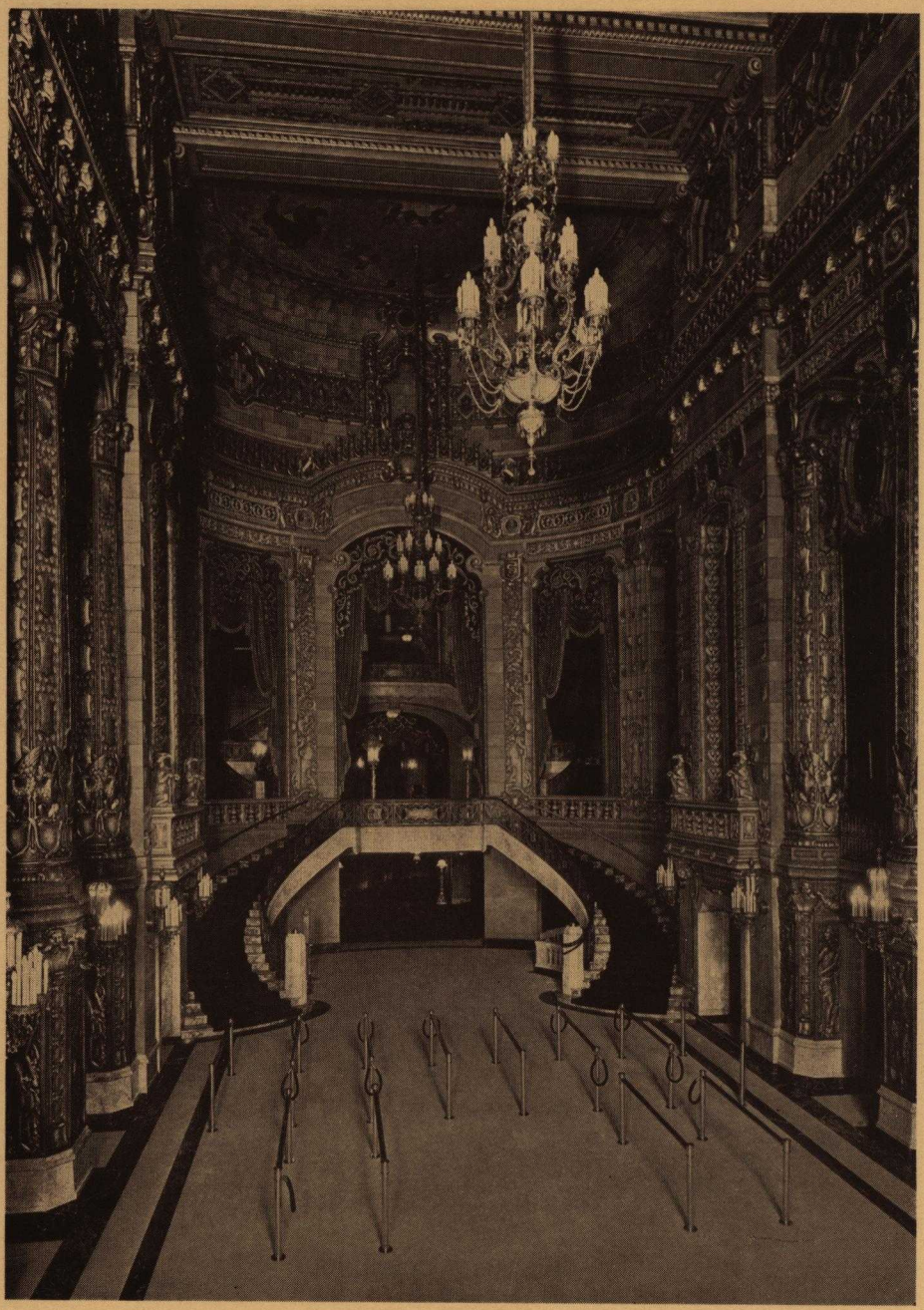
TDCAT 1908
PAPV02B667



AUDITORIUM—ROXY THEATRE, New York City

Architect: W. W. AHLSCHLAGER, Chicago, Ill.

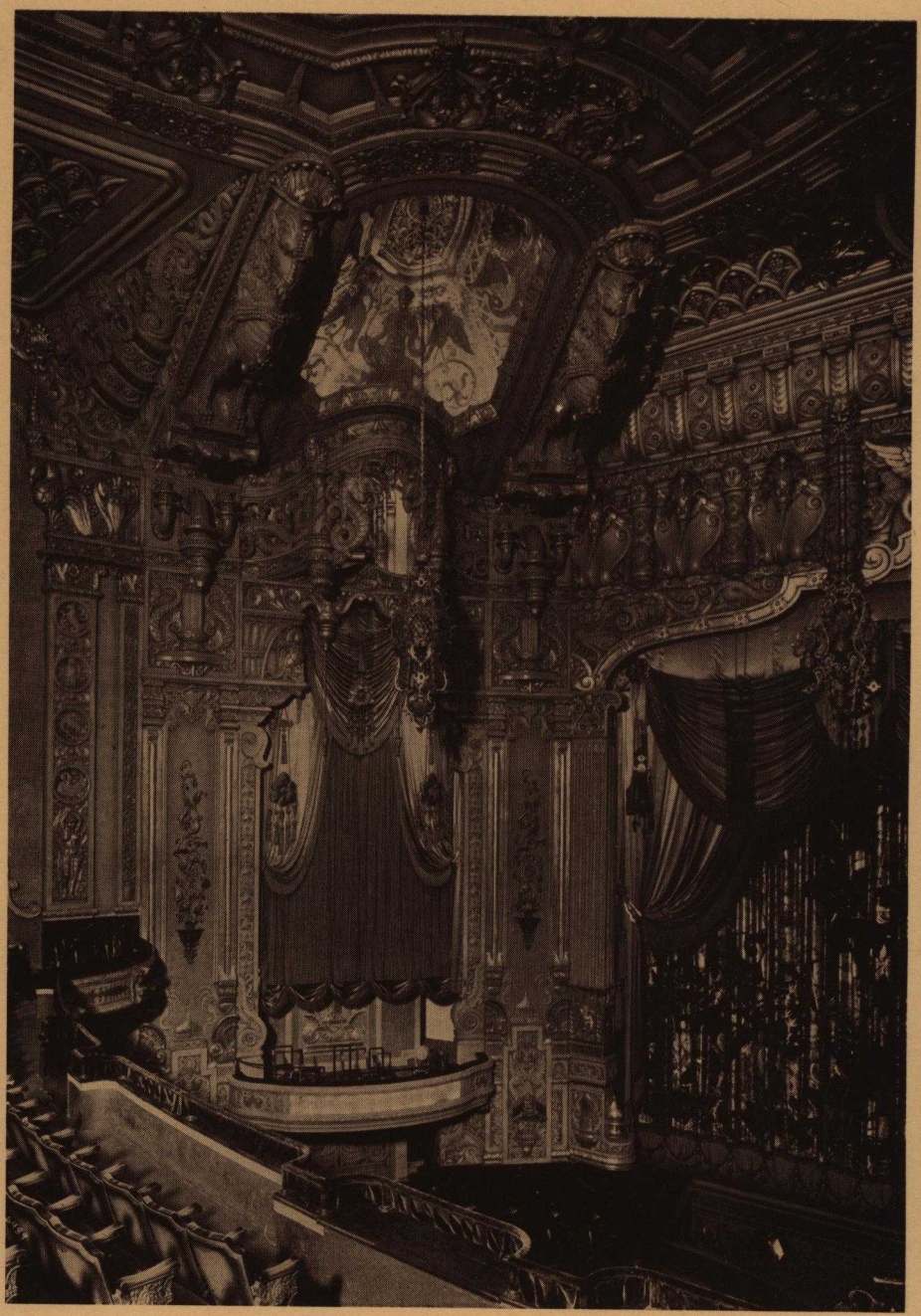
Contractor: CHANIN CONST. CO., New York, N. Y.



GRAND FOYER—UPTOWN THEATRE, Chicago, Ill.

Architects: RAPP & RAPP, Chicago, Ill.

BANKING ROOM
STRAUS NAT. BANK
& TRUST CO.
Chicago, Ill.
Architects:
GRAHAM, ANDERSON,
PROBST & WHITE



AUDITORIUM — ORIENTAL THEATRE, Chicago, Ill.

Architects: RAPP & RAPP, Chicago, Ill.

GRAND FOYER
RIALTO THEATRE
Joliet, Ill.
Architects:
RAPP & RAPP
Chicago, Ill.

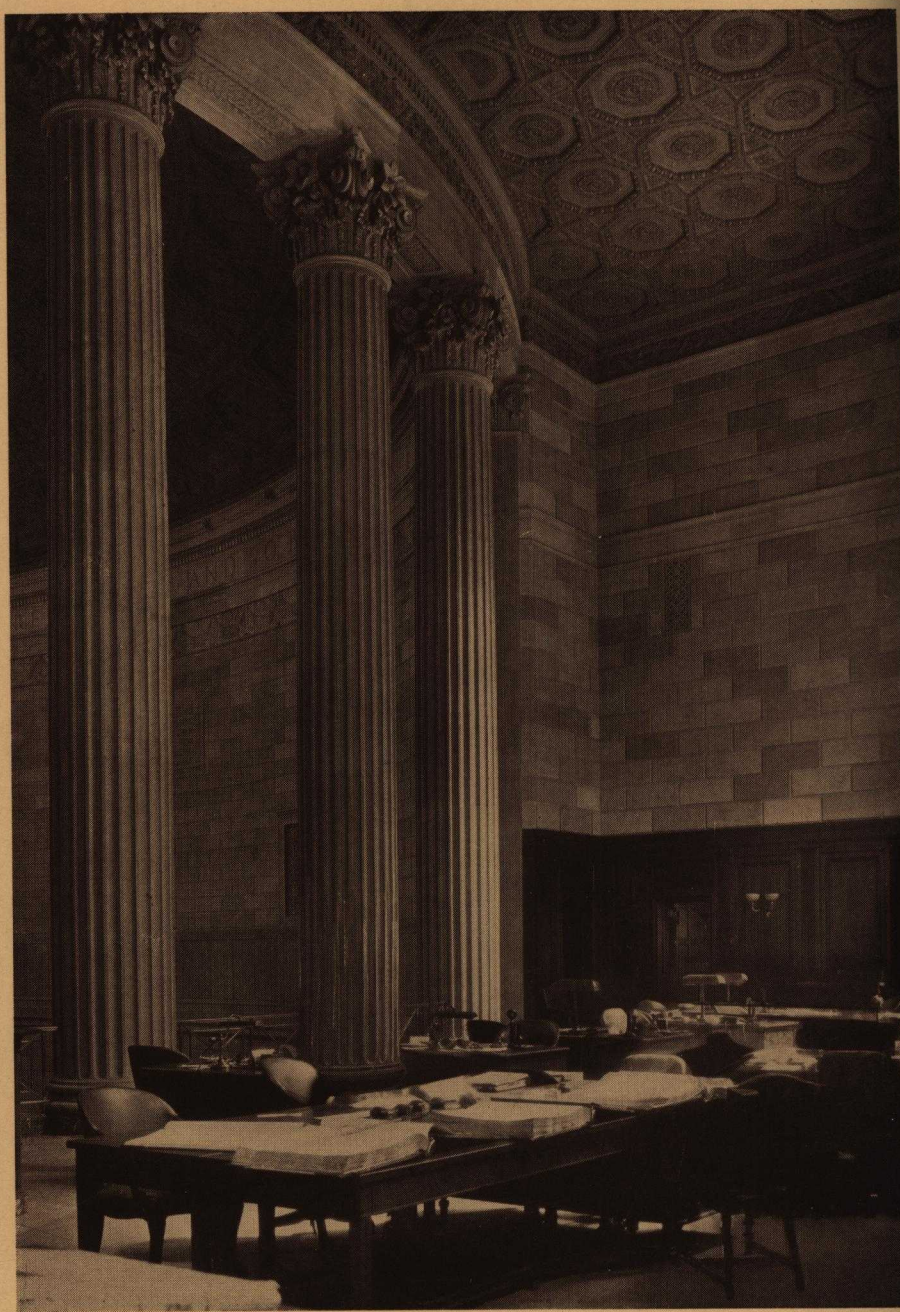
REAL ESTATE - LAND TITLE & TRUST CO.
Broad and Chestnut Streets, Philadelphia, Pa.
Architect: HORACE TRUMBAUER, Philadelphia, Pa.

UNITED SECURITY LIFE INSURANCE & TRUST CO. OF PENNA.

Philadelphia, Pa.

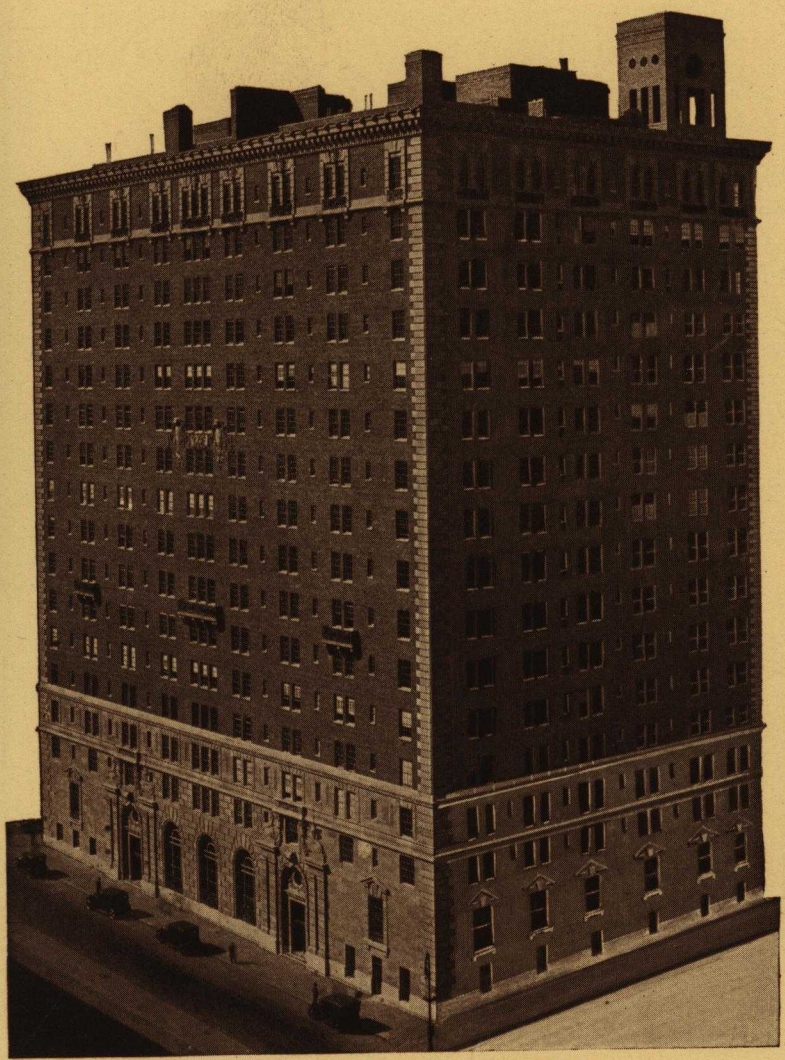
Architect:
HORACE TRUMBAUER

Contractor:
DOYLE & CO.



GREENWICH SAVINGS BANK, New York City

Architects: YORK & SAWYER, New York, N. Y.



300 PARK AVENUE (New York)

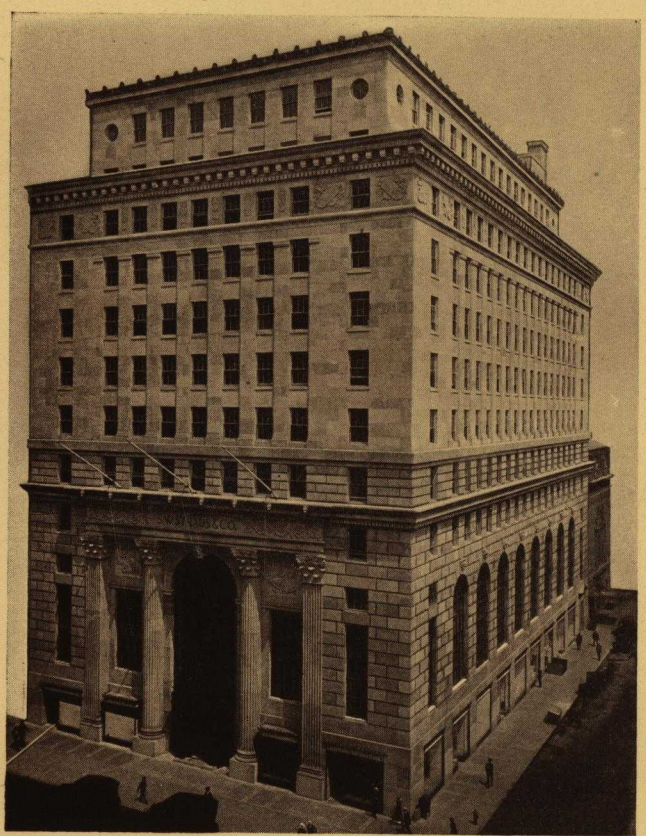
The most expensive and most exclusive apartment house in the world. Contracts in excess of $400,000, for all plastering, both plain and ornamental, Caen Stone and Art Marble, executed by the Louis Bloom Studios.

Architects: WARREN & WETMORE

ONLY after years of constant and practical experience, together with a thorough understanding of the architects' problems, have the Louis Bloom Studios succeeded in perfecting these products which exactly duplicate the finest natural marble and stone.

S. W. STRAUS
Banking Room

Contains one of the largest pre-cast ceilings in New York City, each coffer being over twelve feet in diameter.



STRAUS BUILDING
(New York)

All plain and ornamental plastering in this building executed by us. We also installed the Art Marble and Caen Stone.

Architects:
WARREN & WETMORE

In addition, there is the advantage of greater utility, for these products readily solve many construction problems which cannot be satisfactorily overcome with the use of natural marble and stone.

The illustrations in this booklet show but a few of the many buildings throughout the country in which we have installed Art Marble, Art Travertine Stone and Caen Stone. Study these illustrations—you will note that they picture buildings of the type into which nothing short of the very best materials enter. Note the versatility in the use of our products—how they are used wherever natural marble or stone can be applied. Then, of utmost importance, bear in mind that the cost of Art Marble, Art Travertine Stone and Caen Stone is remarkably low in proportion to the decorative effect obtainable through their use.

The Louis Bloom Studios will gladly co-operate with interested architects, builders or private owners. Let us explain to you the advantage of our "one man contract," whereby the complete interior, be it Art Marble, Stone or plain and ornamental plastering, or any combination of these, is handled in its entirety by the Louis Bloom Studios.

"A Consultation
Involves No Obligation"

GUARANTEE TRUST BUILDING, Atlantic City, N. J.
An unusually pleasing effect obtained through the use of Limestone for ceiling, Travertine walls and Art Marble columns. The work in its entirety executed by the Louis Bloom Studios.
Architect: J. VAUGHN MATHIS

AMBASSADOR
HOTEL
Atlantic City
N. J.

Warren & Wetmore
Architects

LOGGIA ENTRANCE of the Ambassador Hotel

Showing the distinctive effect obtained through the use of Travertine Stone. We also installed all Art Marble and plain and ornamental plastering in this structure

LOUNGE of the Ritz-Carlton Hotel, Atlantic City, N.J., showing a period ceiling in plaster.

Art Marble, plain and ornamental plastering throughout, installed by the Louis Bloom Studios

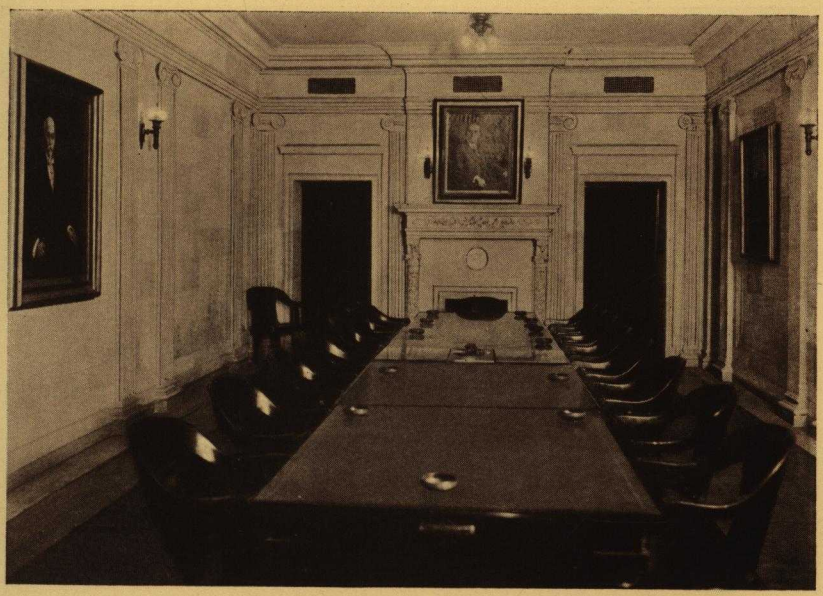
RITZ-CARLTON HOTEL, Atlantic City, N. J.
WARREN & WETMORE, *Architects*

The installation of Art Marble and Caen Stone in this structure was made by us. We also executed all plain and ornamental plastering.

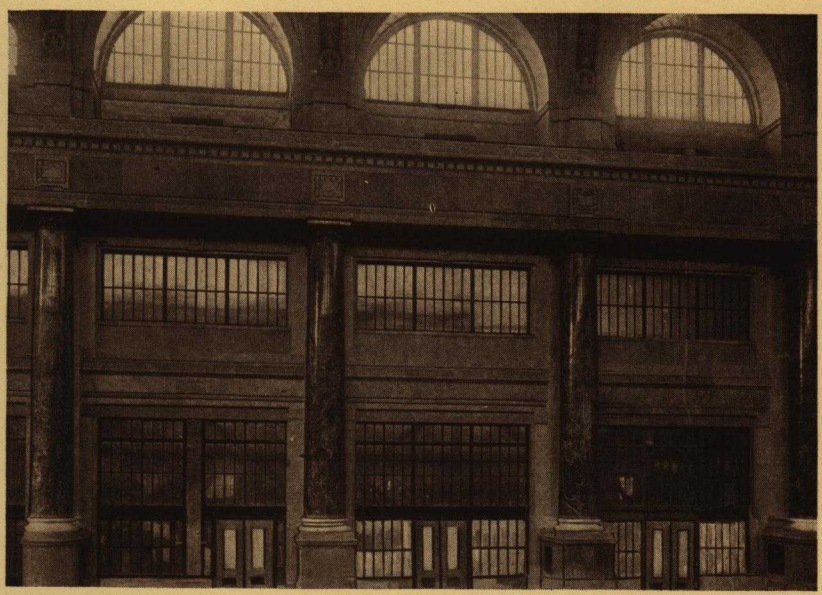
APARTMENT BUILDING

Sixteenth and Locust Streets, Philadelphia, Pa.

Architect: FREDERICK WEBBER



UNION NATIONAL BANK, Philadelphia
Illustrating a useful application of Carian Caen Stone in Directors' Room.



CHICAGO & NORTHWESTERN RAILWAY STATION, Chicago, Ill.
Here is shown a remarkable example of the extensive use of Carian Art Marble for wall and column treatment.

PAIGE SHOWROOM

Showing Carian Travertine as a medium of decoration in one of Philadelphia's largest automobile salesrooms.

MARYLAND CASUALTY CO. BUILDING, Baltimore, Md.

Rotunda in one of Baltimore's largest insurance buildings. Art Marble applied to structural columns.

Lobby of Ft. Steuben Hotel, showing Art Marble columns and facing.

Plain and ornamental plastering also installed by us.

FORT STEUBEN HOTEL, Steubenville, Ohio

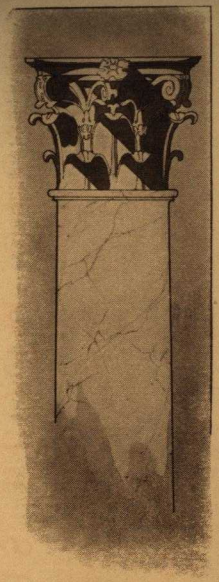
Architect: FREDERICK WEBBER

Exterior view of
PARK AVENUE
BAPTIST CHURCH

RECENT INSTALLATIONS
COMPLETED BY
THE LOUIS BLOOM STUDIOS

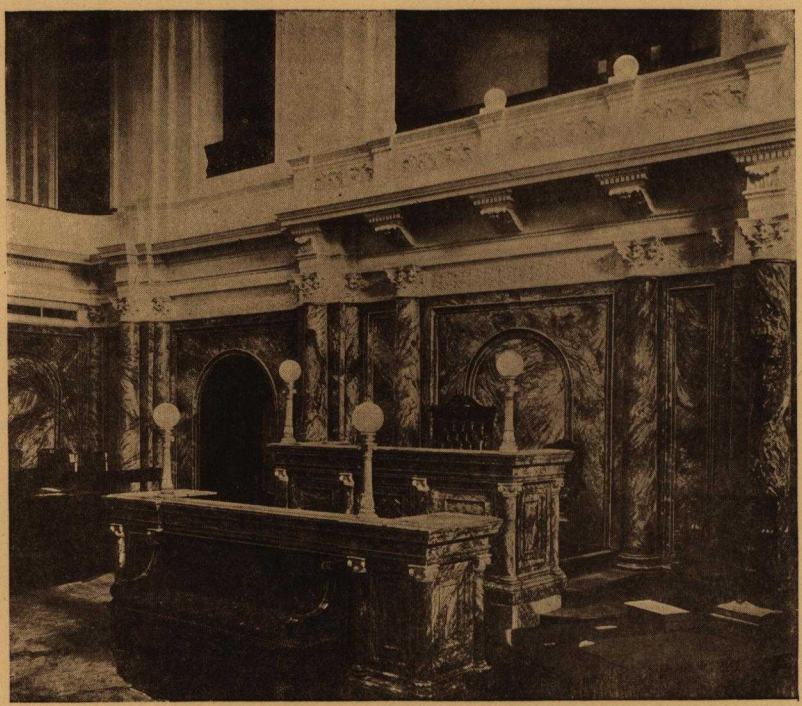
STRUCTURE	LOCATION	ARCHITECTS	BUILDERS
300 Park Avenue	New York City	Warren & Wetmore	Thompson-Starrett Co.
Fifth Ave. Church	New York City	Henry C. Pelton and Allen & Collins	Marc-Eidlitz & Son
Straus Bank Bldg.	New York City	Warren & Wetmore	Thompson-Starrett Co.
Ambassador Hotel	Atlantic City	Warren & Wetmore	Thompson-Starrett Co.
16th & Locust Apts.	Philadelphia	Frederick Webber	O'Meara Const. Co.
17th & Rittenhouse	Philadelphia	Frederick Webber	Geo. Wallace Simpson
Ritz-Carlton Hotel	Atlantic City	Warren & Wetmore	Thompson-Starrett Co.
Gas and Water Bldg.	Scranton, Pa.	E. H. Davis and Geo. M. D. Lewis	Ludwig T. Stipp
Babies' Hospital	Philadelphia	Carl A. Ziegler	Wark & Company
Home Club	New York	Warren & Wetmore	45th & 46th Realty
Guarantee Trust Bldg.	Atlantic City	J. Vaughn Mathis	J. Mathis & Son
Kresge Dept. Store	Philadelphia	H. B. Weldon	Geo. A. Fuller Co.
Grade School No. 9	White Plains, N. Y.	Tooker & Marsh	Faillace Brothers
Palace Theatre	Lakewood, N. J.	Cook & Godfrey	Farral Const. Co.
14th St. Theatre	New York City		Seigal Const. Co.
Hemsley Store Bldgs.	Atlantic City	Price & McLanahan	Pringle Borthwick
Central Pier	Atlantic City	McLanahan & Bencker	P. G. Hannum
Sterling Laboratory Yale University	New Haven, Conn.	Delano & Aldrich	Thompson-Starrett Co.
Fort Steuben Hotel	Steubenville, Ohio	Frederick Webber	Geo. Hershey

The LOUIS BLOOM STUDIOS
PHILADELPHIA NEW YORK ATLANTIC CITY



THE RECORD BUILDING, PHILADELPHIA

Eight large, beautiful columns in our Dark Sienna appeal to the eye instantly as one enters this building.



SENATE CHAMBER, STATE HOUSE, TRENTON, N. J.

ARNOLD H. MOSES, Architect

Another important public building in which our Marble is used. Note the effectiveness of the Dark Sienna columns against the wainscoting of our Light Sienna. Such work, done on the radius, is most economical and effective in American Art Marble; in natural marble its cost would be practically prohibitive.

All modeled work in our Keene's Cement.

THE CORRIDOR IN THE STATE HOUSE
LEADING TO THE SENATE CHAMBER, TRENTON, N. J.

ARNOLD H. MOSES, Architect

Our Light Sienna and our Dark Sienna used in this work, both for wainscotings and columns.

ARNOLD H. MOSES
Associate American Institute of Architects
Offices, 136 South Fourth Street

Philadelphia, February 4, 1904.

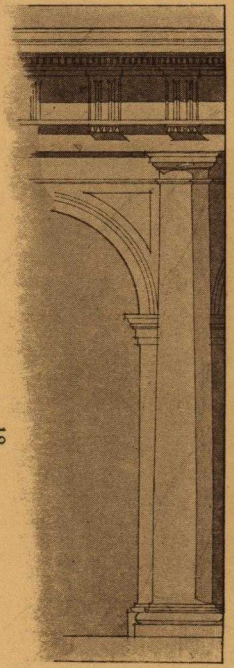
The American Art Marble Company,
609-613 North American Street, Philadelphia.

Dear Sirs:—It gives me great pleasure to be able to compliment you upon the excellent artificial marble work that you have made and set up in the new Senate Building at Trenton, N. J.

The color effect of the Sienna Marble is particularly pleasing, and your work has been very satisfactory.

Very truly yours,

Arnold H. Moses



MARYLAND LIFE INSURANCE BUILDING
BALTIMORE, MD.

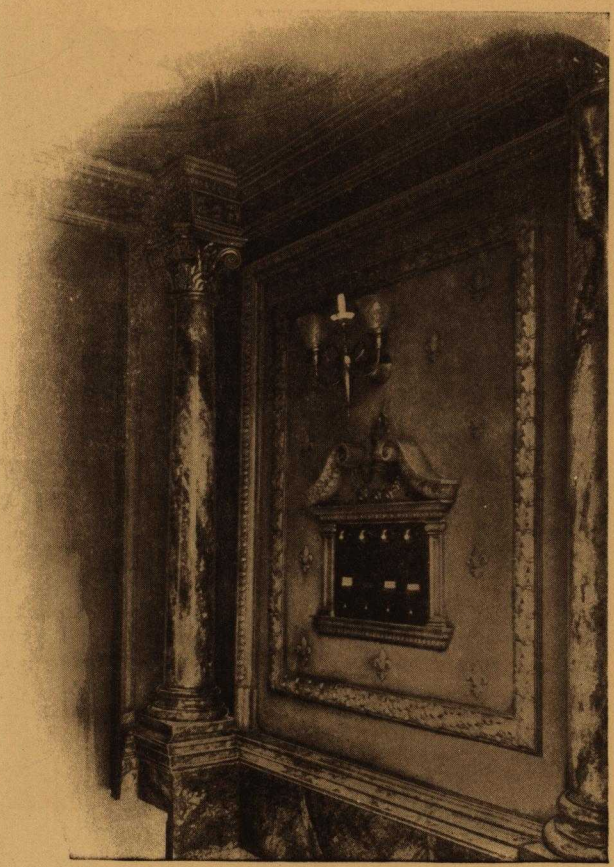
PARKER & THOMAS, Architects

A beautiful wainscoting of American Art Marble, Dark Sienna, rises from marble base to ceiling in this lobby. Pilasters and window- and door-trim of the same material.

FOR HOTELS AND APARTMENT HOUSES

our American Art Marble is used where natural marble would be an impossibility from many standpoints other than cost.

Our marble has been used in some of the highest-class buildings of this kind in the country, the selection being made, not only on the basis of saving in cost which was effected, but because of the increased utility of American Art Marble.



VESTIBULES IN WELL-KNOWN BROOKLYN APARTMENT HOUSES

RICHMAN & PROUSE
Architects

Columns of our Light Sienna; wainscotings, caps, bases, and so on, are our Old Convent Sienna.

BALTIMORE APARTMENTS

Two notable Apartment Houses in Baltimore

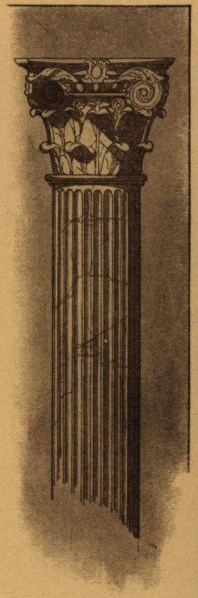
E. H. GLIDDEN, Architect

American Art Marble used throughout

A SEASHORE HOTEL NOTED FOR FINE APPOINTMENTS

ADDISON HUTTON and SAVERY, SHEETZ & SAVERY, Architects

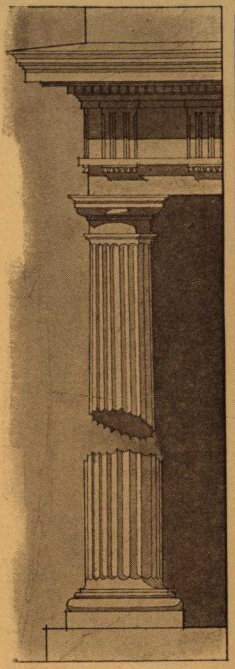
These two views show our American Art Marble in different portions of the hotel. Our Connemara Green used throughout first floor, our Dark Sienna on second floor.



AMERICAN ART MARBLE IN THE LOBBY OF HARTFORD'S FINEST HOTEL

BAYLEY & GOODRICH
Architects

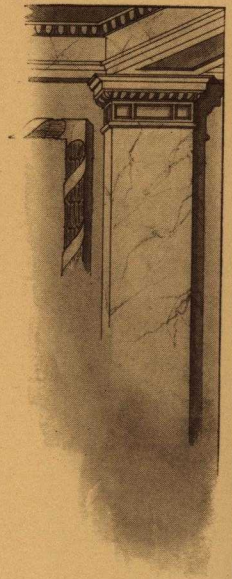
Our Old Convent Sienna used throughout main lobby and café for columns, pilasters and wainscotings. Our Red Numidian Marble used for bar fixtures and side-wall wainscotings. The photograph does not show the many large pilasters of our marble for which the hotel is noted.



THE MAIN LOBBY IN ROCHESTER'S LEADING HOTEL

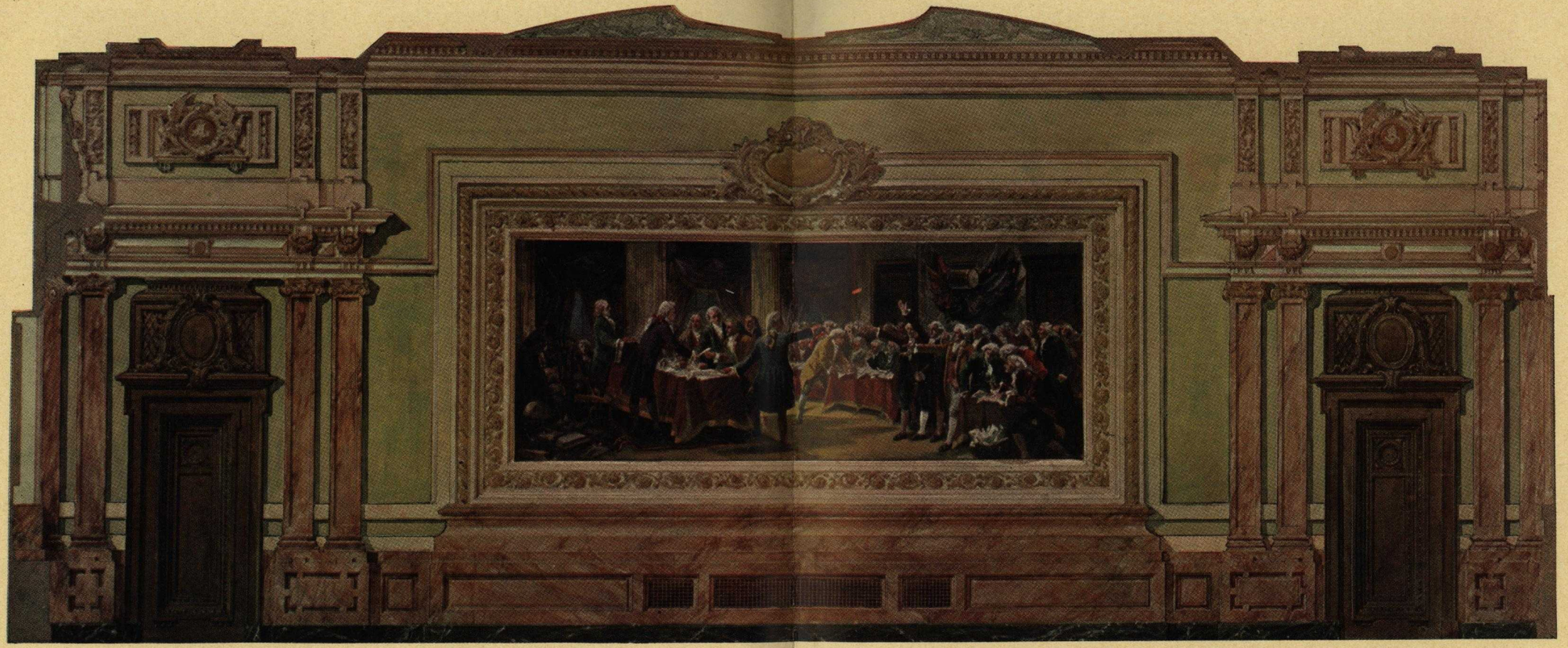
CRANDALL & STROBEL, Architects

Another noted hotel using our Marble. Our Red Numidian in main lobby for wainscoting 9 feet high, for pilasters and for large columns. The balcony and mezzanine floor and ceiling beams under mezzanine are especially attractive because of the use of our American Art Marble.



ANOTHER LARGE
ROCHESTER HOTEL
GORDON & MADDEN, Architects

Connemara Green columns, pilasters, bases and trimmings throughout lobby are American Art Marble. Balustrade and wainscoting of stairway also of same marble.



FROM ARCHITECT'S COLORED DRAWING OF BLAIR COUNTY COURT HOUSE,
HOLLIDAYSBURG, PA. W. L. PLACK, Architect.

Corridors and court-rooms are decorated with our marble in Rose Numidian, Old Convent Sienna and Verd-Antique. Our Keene's Cement used for decorating all cast ceiling decorations.

W. L. PLACK
Architect and Structural Engineer
Office, 1208 Chestnut Street

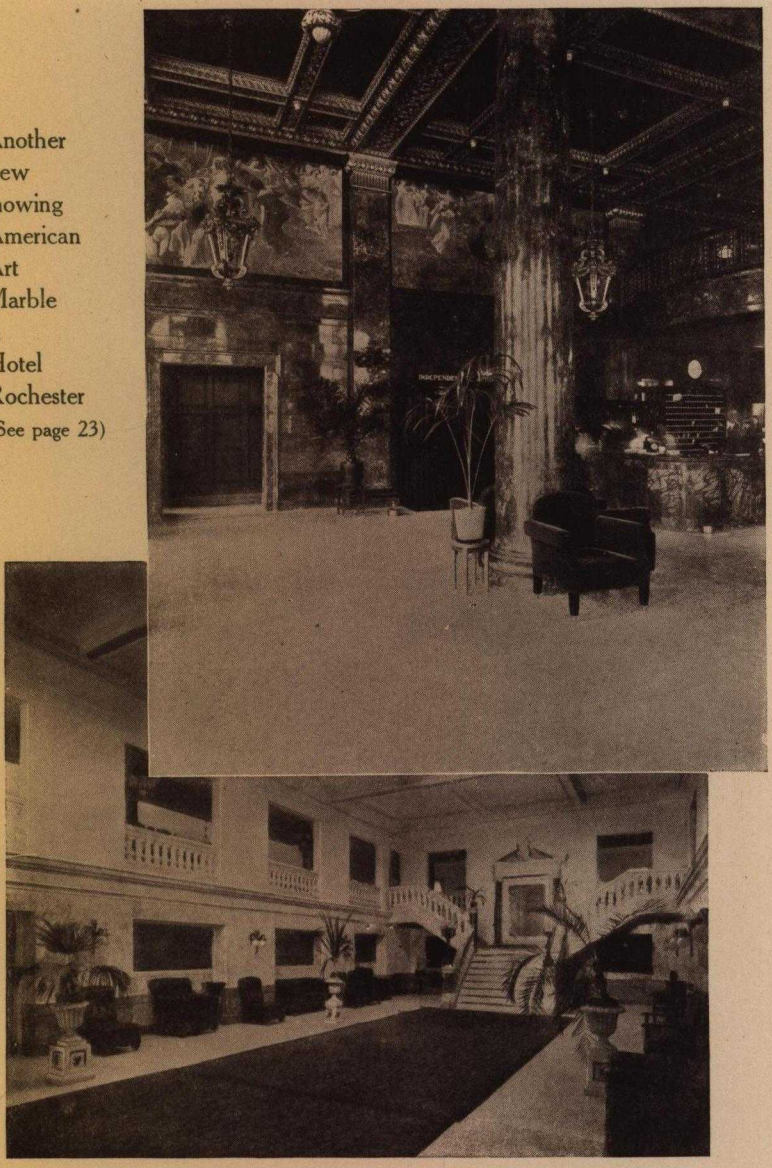
Philadelphia, February 2, 1904.

American Art Marble Company, 609 North American Street, Philadelphia.

Gentlemen:—It affords me much pleasure to speak in the highest terms of the matchless imitation, wonderful strength and durability of the artificial marble you have made for buildings erected under my direction during the past ten years. Its application for interior effects makes it, for obvious reasons, a most desirable material—particularly when imposing architectural treatment is desired in some classes of public buildings, where, as a rule, the limit of cost prohibits the use of natural marbles; in fact, it is impractical to use real marble for decorative purposes in many cases when expense is not considered; the problem then would be a serious one were artificial marble not available. From my viewpoint, can see a growing demand for your product and I am disposed to continue its use within consistent limitations.

Yours very truly, W. L. Plack

Another view showing American Art Marble in Hotel Rochester
(See page 23)



AN ATTRACTIVE USE OF AMERICAN ART MARBLE
IN A SEASHORE HOTEL

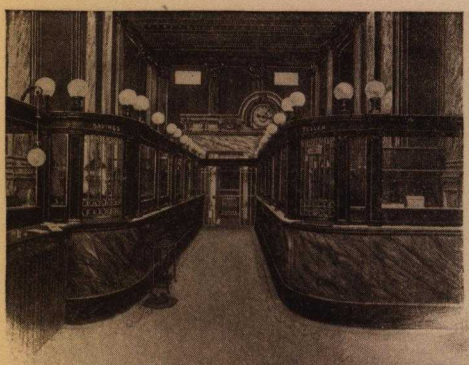
This marble balustrade, used in connection with our Connemara Green and Verd-Antique Marble, appeals favorably to most discriminating guests.

PROMINENT BANK OF BALTIMORE, MD.

A. H. TAYLOR, Architect

A financial institution of high grade, in which American Art Marble has been used.

Note particularly the striking effect of the 24-foot columns in the background. This and other columns not shown in this illustration are of our Italian Pavonazza.



IN BANKS AND TRUST COMPANIES

our American Art Marble is available for many uses.

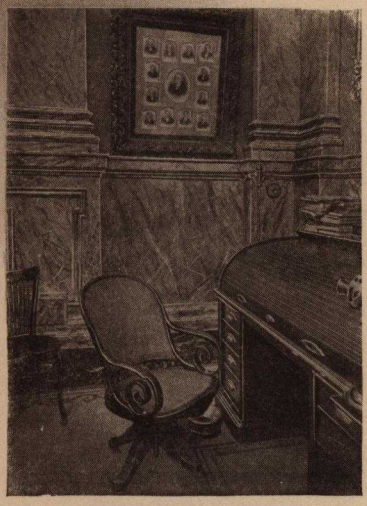
It has been used from president's office or vault to safe-deposit rooms, and for every purpose between.

A. A. RITCHER, Architect

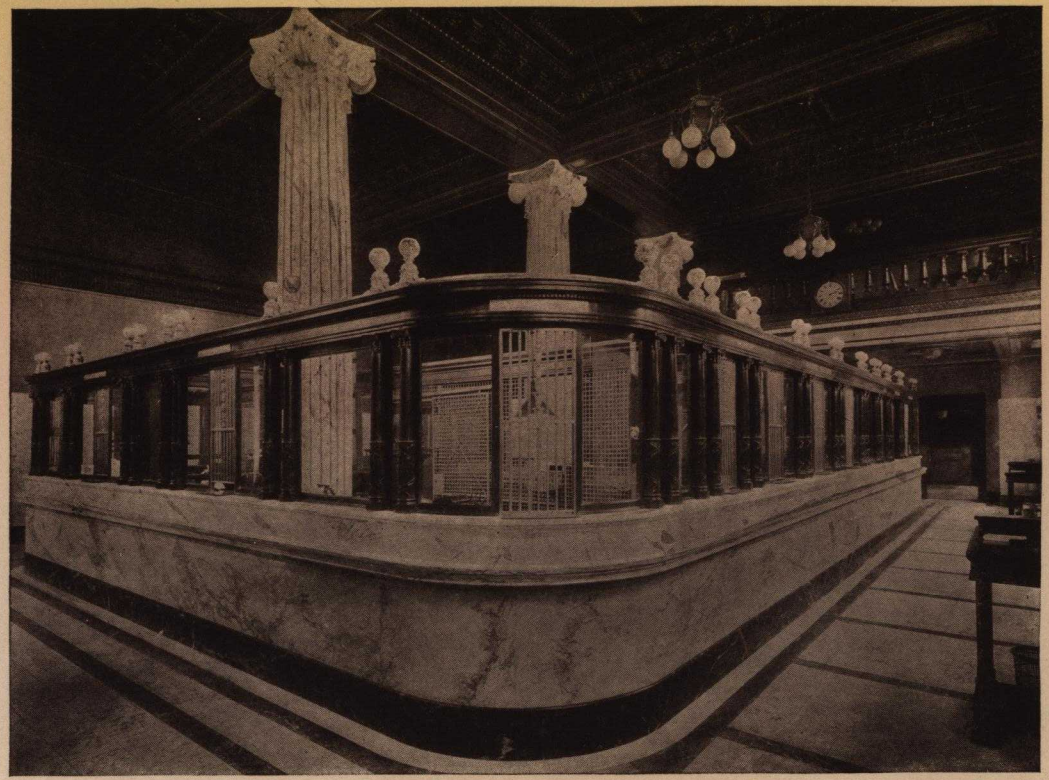
Banking-room in a noted Reading (Pa.) bank; our Connemara Green used here

The following pages show a few uses. The names of the banks illustrated, and of many others for which we have furnished the American Art Marble.

Note also the front cover illustration—a well-known bank of Pittsburg—in which wainscoting, pilasters, and so on, even to window-sills, are of our Italian Pavonazza, used in connection with natural marble.



The president's office, in same bank, showing our Marble



A WELL-KNOWN PHILADELPHIA TRUST COMPANY

WILLIAM COPELAND FURBER, Architect

Note the large fluted columns of our Pavonazza American Art Marble, highly decorative caps of Keene's Cement

WM. COPELAND FURBER
Architect, Consulting Engineer
Commercial Union Building
Seventh Floor, 418 Walnut Street

Phila., Nov. 23, 1908

The American Art Marble Company
609 N. American St., Philadelphia

Gentlemen:—I beg to say that the Artificial Marble columns, 2′ 9″ in diameter and 20′ 0″ high, which you furnished for the banking-room of the Central Trust and Savings Company's building, to harmonize with the American Pavonazza Marble wainscot, etc., were executed in a manner which reflects great credit upon your skill. The work which you did was entirely satisfactory. I may also say that the pattern work which you did in order to get out the columns was excellently done.

Yours very truly,

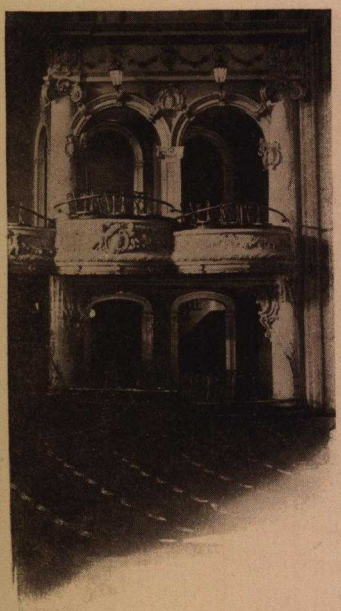
WM. COPELAND FURBER

AMERICAN ART MARBLE IN A BANK AT NORWICH, CONN.

CUDWORTH & WOODWORTH, Architects

The beautifully fluted columns and curved wainscoting can be successfully and economically produced by the use of American Art Marble.

Columns are our Italian Pavonazza; wainscoting, bank fixtures, pilasters, and so forth, our Royal Connemara Green.



SEMI-PUBLIC BUILDINGS

From churches, theatres and other auditoriums on one hand, to the best-appointed of ferry-stations on the other, is a far cry.

Yet our American Art Marble has been used for all such purposes, particularly in the form of columns, wainscotings, pilasters, balustrades, and so forth.

A few typical illustrations follow.

TICKET OFFICES IN A LEADING RAILROAD TERMINAL, NEW YORK

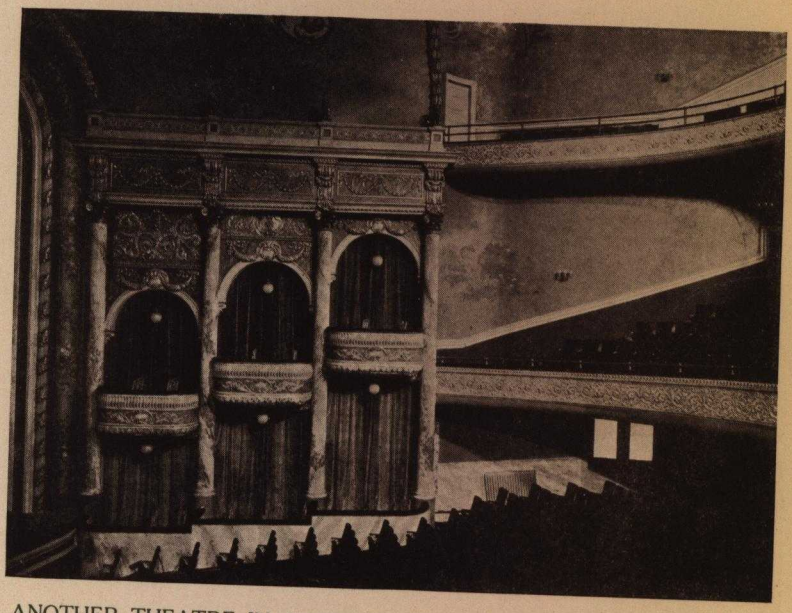
This and all other marble work in the building is in Pavonazza American Art Marble.

A THEATRE LOBBY WITH EXCEPTIONAL COLOR APPEAL

ALBERT E. WESTOVER, Architect

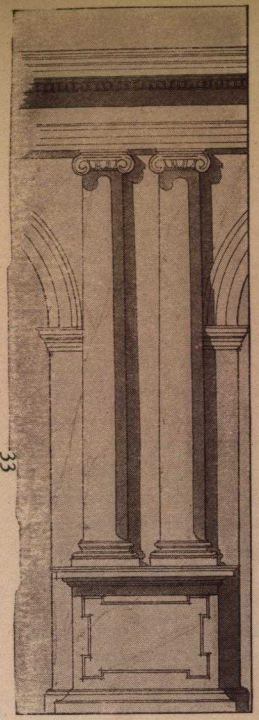
Royal Connemara Green American Art Marble for columns, pilasters and cornice gives a decidedly rich color effect.

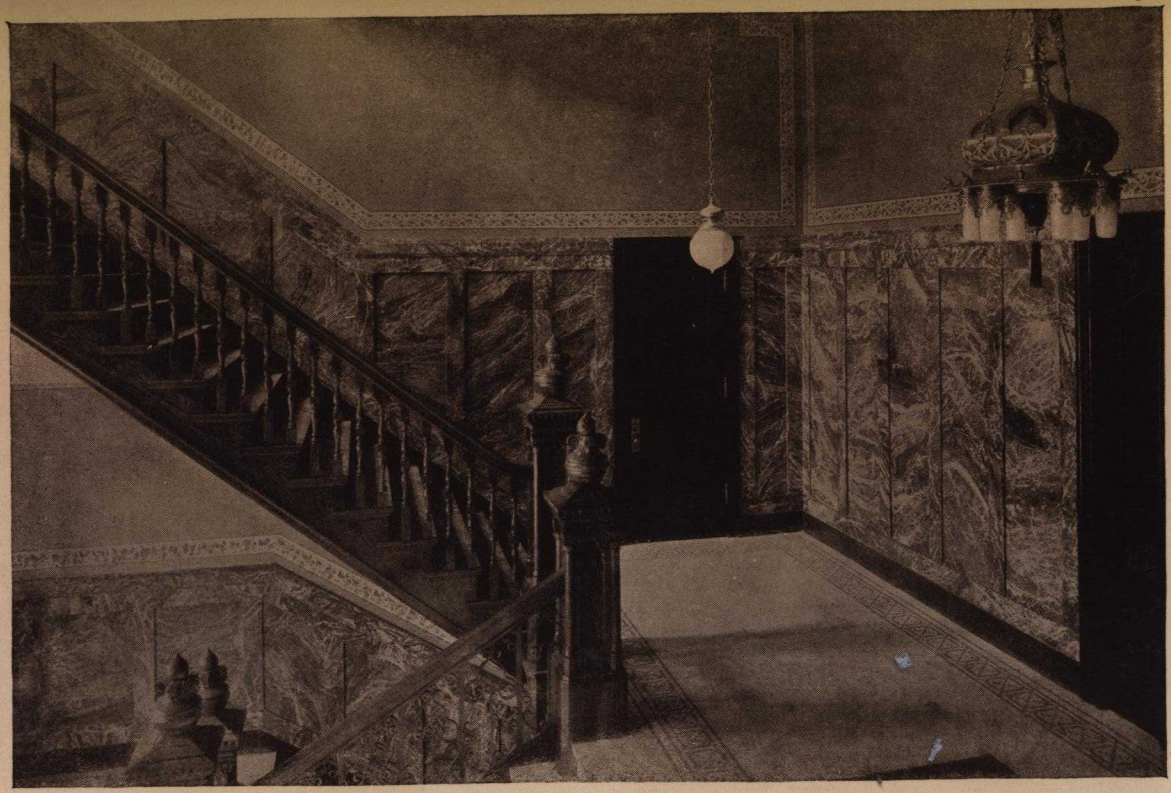
The same effect in auditorium.



ANOTHER THEATRE IN ANOTHER STATE, BUT THE SAME MARBLE

JOHN D. ALLEN COMPANY, Architects





A LEADING MASONIC TEMPLE PHILADELPHIA—NOTE WALL TREATMENT
MILLIGAN & WEBBER
Architects

In this instance our Connemara Green Marble has been used throughout the wainscoting, and an excellent effect secured, even in connection with hardwood balustrades. *We have suggestions to offer for combining such wainscoting with balustrades in our American Art Marble, such as we have installed in many prominent buildings*

REAR VIEW IN AUDITORIUM, PHILADELPHIA OPERA HOUSE

Showing three of the six massive columns of American Art Marble, which have called forth praise of the keenest critics.

Each column is 3 feet in diameter and 24 feet high, and the reproduction of Italian Pavonazza is so perfect in appearance, in depth, in luster, that experts marvel that such immense columns could be produced in this marble, always assuming that it is Nature's work. The massive bases, 3 feet 6 inches high, around the proscenium arch on the stage are also in American Art Marble, as well as all other interior marble decoration.

All this work was completed within six weeks from date of acceptance of estimate. No other marble concern in the world has such a result to its credit, nor can show so successful an undertaking handled in so short a time. The high quality and entire satisfaction is evidenced by the letter of Mr. Hammerstein (page 35), who is certainly familiar with the best work in marble, both in Europe and America.

GRAND PROMENADE, PHILADELPHIA OPERA HOUSE

A view in the most-talked-of opera house in the world.

This building, noted for its exceptionally beautiful decorations, makes use of American Art Marble throughout. The beautiful Italian Pavonazza columns and pilasters which this view suggests are found in both upper and lower foyers.

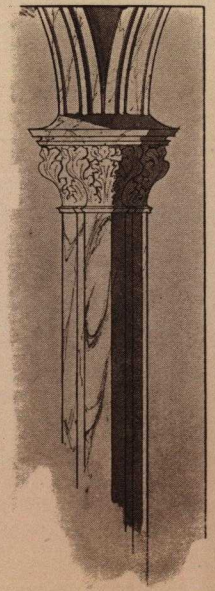
Balustrade in American Art Marble around box tier, stairways, foyers and main entrances to auditorium—a thousand balustrades in all—presenting the most difficult problems, since all stair balustrades are on a rake, and all around box tiers and foyers on a radius.

Mr. M. Rosenbaum, Pres.
American Art Marble Company, Philadelphia, Pa.

Dear Sir:—It gives me great pleasure to inform you that the beautiful massive columns, pilasters and the decorative balustrade around all stairways and balconies that your firm has installed in our Philadelphia Opera House are the very best examples of Art Marble work that I have ever seen in my many years of building experience. The rapidity with which this work was gotten out is amazing to me and to everyone connected with the building, as it is only six weeks ago since you received the contract for the work, and I have never seen the amount of work, which is nearly 10,000 square feet, installed in any building in such a short space of time, and the quality of the work far exceeds my expectation. Wishing your Company success, and assuring you that where opportunity arises I will be at your service,

Very truly yours,

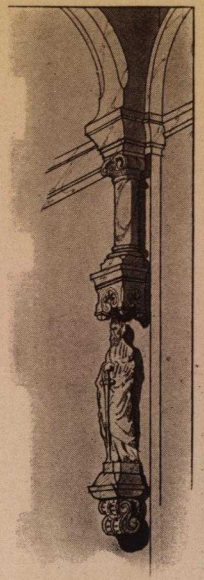
Arthur Hammerstein



A MOST PROMINENT ROMAN CATHOLIC CHURCH—WEST PHILADELPHIA

FRANK R. WATSON, Architect

A beautiful interior, fittingly decorated with our American Art Marble. The octagonal and round columns are of our Sienna Marble; the small cluster columns in the sacristry of our Light Sienna.



ANOTHER ROMAN CATHOLIC CHURCH OF PROMINENCE—FRANKFORD, PHILADELPHIA

REV. F. P. FITZMAURICE

For cluster columns our Sienna; the small columns in sacristry are our Onyx; the wainscoting in body of church our Light Sienna; the vestibule is of our Numidian.

A TYPICAL USE OF OUR AMERICAN ART MARBLE IN A LIBRARY

BAKER & DALLETT, Architects

This library shows columns of our Italian Pavonazza, 24 feet high and 4 feet in diameter. Also, large pilasters. In other libraries we have used combinations that are exceptionally attractive.

AMERICAN ART MARBLE IN A JEWELRY STORE

GEORGE STARRETT, Architect

Our English veined Italian is used throughout the building. Forty large columns, 3 feet in diameter and over 20 feet high, and pilasters of a similar proportion, show the exquisite vein of this marble to good advantage.

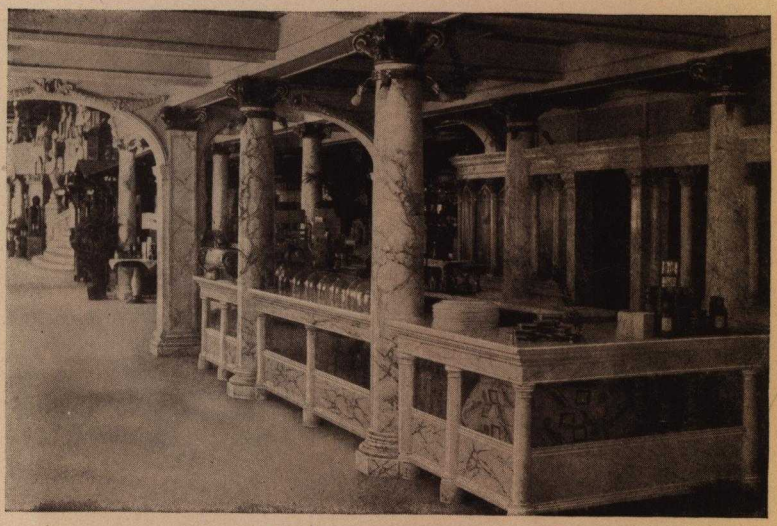
IN STORES AND BUSINESS PLACES

as well as in office buildings, our American Art Marble has been most attractively used. Some idea of its versatility for this purpose may be had from the few buildings illustrated herewith.

The following page shows views in a grocery store which has become known from coast to coast as the "Quality Shop." The cut above is from a high-quality jewelry store as well known.

And in addition to those mentioned, and those illustrated on following pages, there are many others.

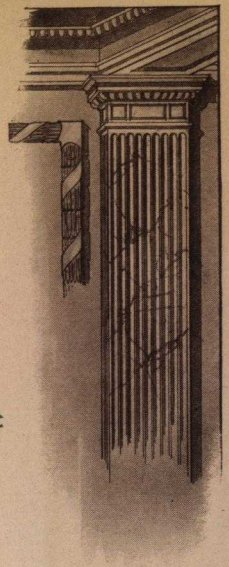
Philadelphia has five prominent department stores. Of those five, three of the largest have used American Art Marble in the most important parts of their stores.



TWO VIEWS IN PHILADELPHIA'S MOST PROMINENT GROCERY STORE AND RESTAURANT

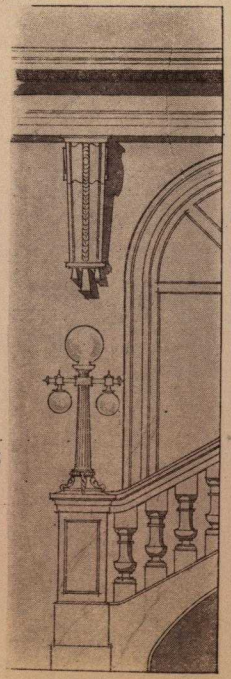
A. H. MOSES, Architect

All columns and pilasters on the first floor in a pink veined Pavonazza, lending itself to the decorative scheme. Connemara Green, Pink Numidian, American Pavonazza, Sienna, English veined Italian and Onyx used in the grand staircase and the highly decorative portions above.



ONE USE OF OUR MARBLE IN PHILADELPHIA'S LARGEST DEPARTMENT STORE
ANGUS S. WADE, Architect

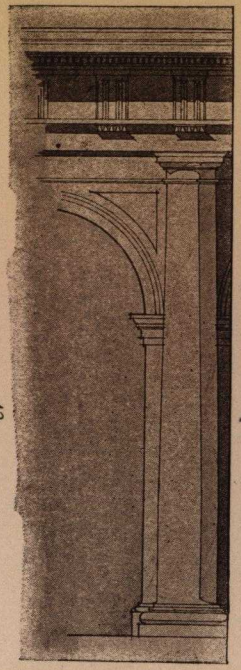
The restaurant is usually the best decorated portion of any department store. The use of our Dark Sienna instead of natural marble in this new large building is indicative of its exceptional decorative value.



IN THE BEST-KNOWN PLUMBING SHOW-ROOMS IN AMERICA

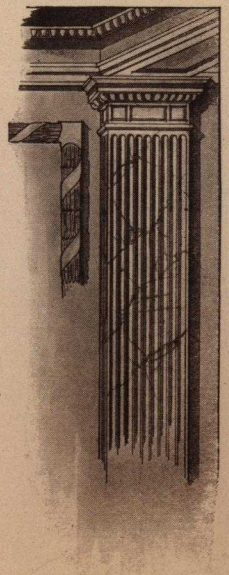
W. L. PRICE, Architect

The first floor and the mezzanine balconies in these showrooms are so attractive that plumbers for miles around bring in their best-grade customers to see plumbing fixtures in these surroundings. Columns of our Dark Sienna, wainscoting of our Red Numidian and highly carved brackets of American Art Marble supporting the balcony, make this interior highly decorative and artistic.



SHOWING THE BANKING-ROOM OF THE PRESIDENT OF THE AMERICAN ART MARBLE COMPANY
W. W. POTTER, Architect

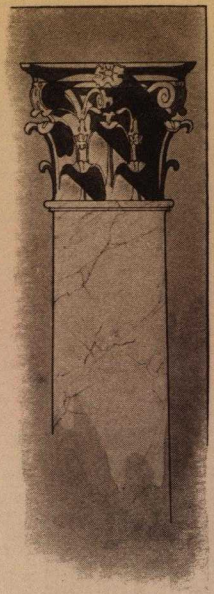
Counters of Pavonazza and Verd-Antique, columns of Pavonazza, pilasters of Pavonazza.



AMERICAN ART MARBLE IN A CLOTHING SALESROOM, PROBABLY THE LARGEST IN PHILADELPHIA

PRICE & McLANAHAN, Architects

The buff tone of these columns and the exceptionally decorative effect secured by the use of caps of our highly polished Keene's Cement, inlaid with Mercer tile, all combine to make this a distinctive building.



PHILADELPHIA'S LARGEST BUTCHER STORE, NOTED FOR ITS CLEANLY MARBLE SURFACES

This view shows a few of the large columns, 16 feet high and 2½ feet in diameter, of our Connemara Green. Counters (as shown on page 46) and their immediate surroundings are in Light Sienna and dark contrasting shades, which give a pronounced effect of cleanliness.

THIS VIEW OF A SMALL SECTION OF BUTCHER STORE, SHOWN ON PAGE 45, ILLUSTRATES COUNTERS OF AMERICAN ART MARBLE

Connemara Green mouldings, Onyx panels and black base give a rich color effect. Onyx and Light Sienna are used in the wall treatment, with columns of Connemara Green supporting the top shelves. We furnish such counters constructed of steel and American Art Marble throughout. The use of wood causes shrinkage and swelling, which defaces such refrigerator counters. Drawers are ball-bearing; shelving inside counters is 1-inch Carrara glass.

WATERPROOFING AMERICAN ART MARBLE

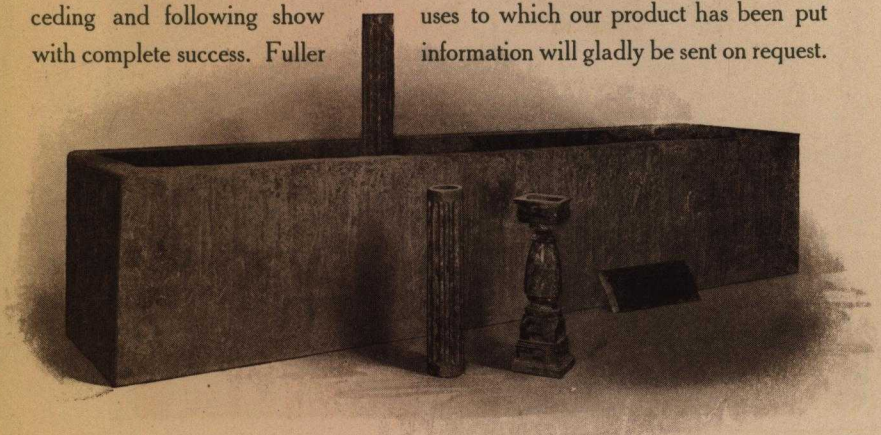
Possibly you have heard the criticism urged against the use of marble for decorative purposes—that it does not retain its brilliant lustre where moisture is present in the atmosphere.

This has been too true in the past. Most of the attempts to imitate marble have been made in plaster of paris, which, in addition to being brittle, is of such a porous character that it absorbs moisture like a sponge, with a resulting loss of luster.

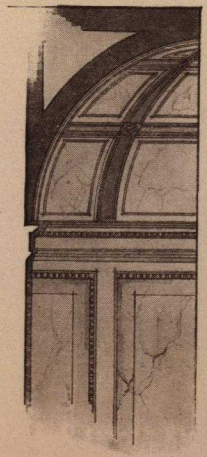
The rarest of imported marbles have been open to the same criticism where moisture was at all prevalent. And while our product, because of the different material used in its composition, has been more satisfactory in this respect from the start, we have given long study to the question of making American Art Marble *absolutely waterproof.*

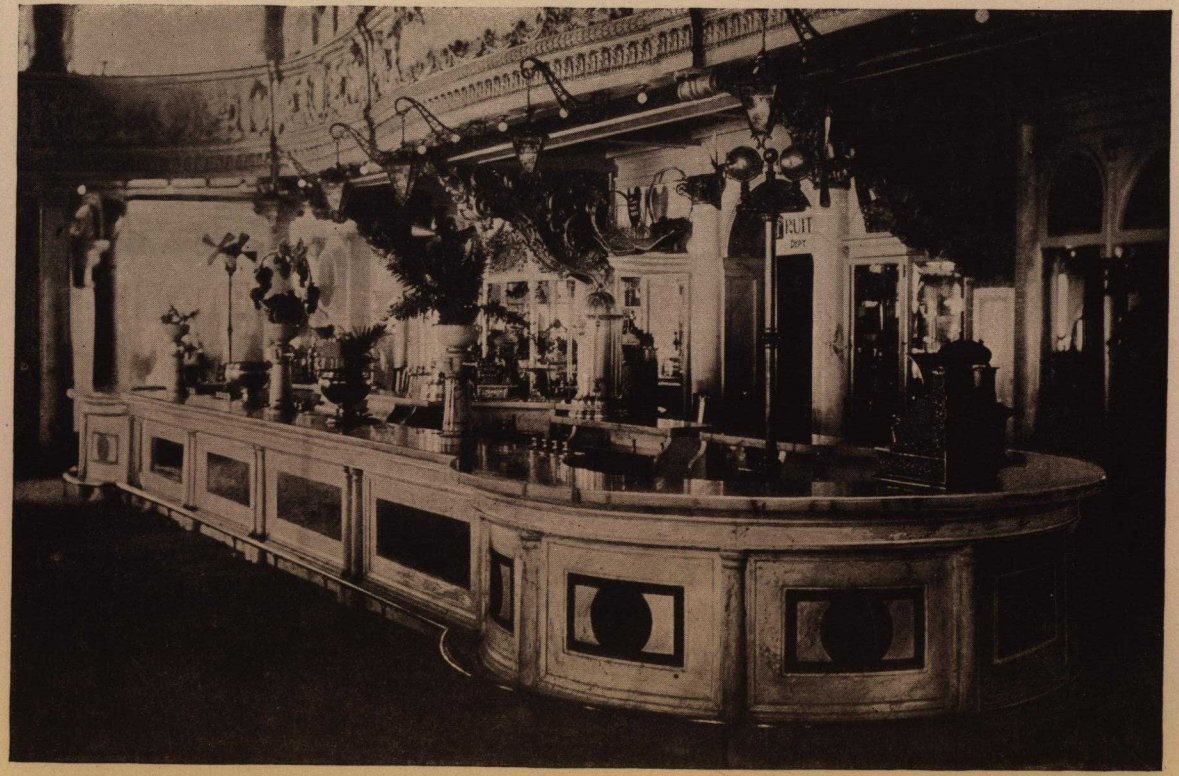
A secret process which we have developed comes so close to perfection in this respect that we have no hesitancy in guaranteeing American Art Marble for use around refrigerators, for bar fixtures, soda-water counters and for other similar purposes.

The cut below illustrates our smaller waterproofing tank; the pages preceding and following show uses to which our product has been put with complete success. Fuller information will gladly be sent on request.



Showing the smaller waterproofing tank, in which we apply our secret preparation for waterproofing marble to be used in moisture-laden positions.





A SODA-WATER COUNTER, SHOWING USE OF AMERICAN ART MARBLE, WATERPROOFED

ARNOLD H. MOSES, Architect

The necessity of waterproofing soda-water counters is evident. This counter, made of our English veined Italian Art Marble, with decorative mosaic panels, suggests the permanent satisfaction which our waterproofed American Art Marble gives.

Because of the universal satisfaction given by American Art Marble and the growing demand for such an adaptable, high-grade, interior decorative marble, attempts have been made by the unscrupulous to substitute the so-called scagliola, produced at a considerably lower cost.

At best, this material is not durable, because the stock from which it is made is ordinary plaster of paris, with a little glue to give temporary hardness. The product of the American Art Marble Company is always and only made of a very costly cement, which becomes harder and harder as it ages, never disintegrating. Therefore, to insure the use of proper material, manipulated by expert craftsmen, we would suggest that you use the following

SPECIFICATION

First.—All artificial marble work to be American Art Marble, furnished and set by American Art Marble Company, 609-613 North American Street, Philadelphia.

Second.—Imported Victoria Keene's Cement only shall be used in all artificial marble work, the face of superfine, backed with coarse of the same cement

Third.—No Portland cement, no plaster of paris, no King's Windsor Cement, or other substitute for Victoria Keene's Cement, shall be used in any part of the manufacture of Art Marble work.

Fourth.—No artificial marble work shall be less than one inch in thickness; that the surface be stoned and honed till a true, smooth face has been obtained, and then rubbed to a high, durable polish.

Fifth.—All artificial marble work shall be set in place and held with brass wire, well doweled and bedded, coarse Victoria Keene's Cement to be the only cement used in setting. No screws or plaster to be used in connection with this work.

The foregoing pages give some idea of the myriad uses to which American Art Marble can be successfully applied. We have many additional photographs suggestive of these uses. In short, American Art Marble can be used in any place where the rarest imported marble can be utilized.

Owner	Location	Architect
Keith's Theatre	Portland, Me.	A. E. Westover
Apollo Theatre	Atlantic City, N. J.	John D. Allen Co.
Maryland Life Building	Baltimore, Md.	Parker & Thomas
Howard Theatre	Lancaster, Pa.	C. E. Urban
Cotton Belt Saving & Trust Company	Little Rock, Ark.	
Bamberger Real Estate Office	Philadelphia, Pa.	
Colonial Hotel	Pittsburg, Pa.	
Church of Sacred Heart	Camden, N. J.	Father Brick
Dake Building	Rochester, N. Y.	Gordon & Madden
Hess' Theatre	Philadelphia, Pa.	Otto C. Wolf
Macht Building	Baltimore, Md.	A. L. Forrest
Blank's Restaurant	Philadelphia, Pa.	Savery, Sheetz & Savery
North American Building	Philadelphia, Pa.	J. T. Windrim
Burlington Apartments	Washington, D. C.	T. F. Schneider
Strawbridge & Clothier's Store	Philadelphia, Pa.	Savery, Sheetz & Savery
Peabody Library	Athens, Ga.	Harrison Bleckley
Grand Opera House	Pittsburg, Pa.	
Historical Society	Philadelphia, Pa.	Addison Hutton, and Savery, Sheetz & Savery
Lyric Theatre	Altoona, Pa.	W. L. Plack
Poli's Theatre	Scranton, Pa.	A. E. Westover
Church of Sacred Heart of Jesus	Philadelphia, Pa.	Rev. J. J. Ward
St. Teresa's R. C. Church	Philadelphia, Pa.	Geo. I. Lovatt
First National Bank of New London	New London, Conn.	James Sweeney
Mishler's Theatre	Altoona, Pa.	A. E. Westover
First National Bank	Kane, Pa.	W. L. Plack
Camden Fire Insurance Association	Camden, N. J.	Arthur Truscott
Continental Hotel	Philadelphia, Pa.	Milligan & Webber
Hotel Anderson	Pittsburg, Pa.	W. H. Vantine
Beth-Israel Synagogue	Philadelphia, Pa.	Sauer & Hahn
Hospital for Insane	Allentown, Pa.	P. H. Johnson
Municipal Hospital	Holmesburg, Pa.	P. H. Johnson
Hotel Graemar	Shamokin, Pa.	T. P. Reitmeyer
Chambersburg Trust Company	Chambersburg, Pa.	Maurice R. Rhodes
Union Trust Company	Baltimore, Md.	Parker & Thomas
Gaither Estate	Baltimore, Md.	M. C. Miller
Carnegie Library	Atlantic City, N. J.	A. R. Ross
Washington Apartments	Baltimore Md.	E. H. Glidden
Hotel Deneschaude	New Orleans, La.	Toledano & Wogan
Blair County Court House	Hollidaysburg, Pa.	W. L. Plack
Traymore Hotel	Atlantic City, N. J.	Price & McLanahan
Union Station	Washington, D. C.	D. H. Burnham Company

Owner	Location	Architect
Municipal Building	Washington, D. C.	Cope & Stewardson
Central Trust Company	Philadelphia, Pa.	W. C. Furber
Mitchell & Fletcher Store	Philadelphia, Pa.	Wm. Steele & Sons Company
Lyric Theatre	Philadelphia, Pa.	John T. Windrim
Burk's Store	Philadelphia, Pa.	
Clearfield Trust Company	Clearfield, Pa.	W. L. Plack
Trust Company	Lansdowne, Pa.	Bunting & Schrigley
Home Savings Bank	Washington, D. C.	A. P. Clark
Northern Trust Company	Philadelphia, Pa.	Geo. T. Pearson
Trust Company	Allentown, Pa.	Jacoby & Weishample
West End Trust Company	Philadelphia, Pa.	Furness, Evans & Co.
St. Bonaventura's R. C. Church	Philadelphia, Pa.	Rev. H. Hammeke
Land Title Building	Philadelphia, Pa.	Horace Trumbauer
North American Building	Philadelphia, Pa.	John T. Windrim
M. E. Church	Waynesboro, Pa.	H. E. Yessler
Blair County Retreat	Hollidaysburg, Pa.	W. L. Plack
Horn & Hardart Restaurants	Philadelphia, Pa.	J. F. Stuckert & Son
Masonic Temple	Philadelphia, Pa.	Jas. H. Windrim
Hotel Henry	Pittsburg, Pa.	Alden & Harlow
Mechanics' National Bank	Baltimore, Md.	A. H. Taylor
The Majestic Apartments	Philadelphia, Pa.	Carl De Moll
Gaiety Theatre	Baltimore, Md.	Fuller Construction Company
Hepner's Store	Philadelphia, Pa.	Stearns & Castor
Union National Bank	Philadelphia, Pa.	Newman & Harris
Bank of Pittsburg	Pittsburg, Pa.	Vrydaugh & Wolfe
City Hall	Latrobe, Pa.	
Methodist Church	Pottsville, Pa.	F. D. Kramer
St. James Hotel	Philadelphia, Pa.	Horace Trumbauer
Krise Building	Lynchburg, Va.	Frye & Chesterman
Elks' Hall	Philadelphia, Pa.	E. P. Simons
Binghamton Bank	Binghamton, N. Y.	Chapman Decorative Company
Library Building	Rock Hill, S. C.	J. M. McMichael
St. Patrick's R. C. Church	Wilmington, Del.	Father Birmingham
Art Gallery	Lincoln, Mass.	Woodbury & Leighton
Citizens' National Bank	Lehighton, Pa.	John B. Knapp
Bishop's Residence	Scranton, Pa.	Owen McGlynn
National Bank	Pen Argyl, Pa.	Jacoby & Weishample
Marlborough Apartments	Baltimore, Md.	E. H. Glidden
St. Elizabeth's R. C. Church	Philadelphia, Pa.	F. Baraldi
Haughton & Muir Building	Philadelphia, Pa.	Duhring, Okie & Ziegler
Chapman Decorative Co. Bldg.	Philadelphia, Pa.	Chapman Decorative Company
Exhibit, St. Louis	St. Louis, Mo.	W. L. Plack
St. Bridget's R. C. Church	Philadelphia, Pa.	Father Walsh
St. Joachim's R. C. Church	Philadelphia, Pa.	Father Fitzmaurice
Y. M. C. A. Building	Buffalo, N. Y.	Green & Wicks
German-American Trust Company	Philadelphia, Pa.	Brockie & Hastings
Lafayette Building	Philadelphia, Pa.	James H. Windrim
Elks' Hall	Bridgeport, Conn.	Jos. A. O'Brien

FURNESS, EVANS & CO., Architects
Philadelphia

STEPHENS' PATENTED FIRE-RETARDING COMPOSITION

is a patented use of Cement, on flexible wire and steel frames, which not only serves the purpose of decreasing insurance rates, but also provides ceilings free from danger of cracking under severe shocks. For this reason it is used in prominent ferry-houses and similar buildings, and has been used for fifteen years past on leading steamships.

Comparatively inexpensive, much more durable than work in staff or plaster of paris, and proof against rats and vermin, it is being used for many additional purposes, from large seashore pavilions to the providing of new ceilings in residences. Another advantage is the possibility of beautiful relief effects, with an under-cut of 6 to 8 inches. Do you know of any other material with which you can safely do this?

The cut on this page illustrates in a general way the method of applying Stephens' Patented Fire-Retarding Composition, which is being used

in many residences to form a new ceiling where the old has outlived its usefulness. In such cases a perfectly smooth ceiling, which increases in hardness as years go by, is secured with a loss of less than 4 inches from the room height, and this ceiling is of such a non-staining character that it can be safely decorated with the most delicate tints.

DECORATIVE PANEL—"THE PROGRESS OF TRANSPORTATION"
WEST WALL, BROAD STREET STATION, PHILADELPHIA

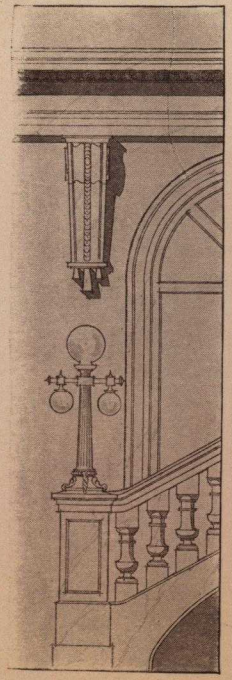
FURNESS, EVANS & CO., Architects

This massive allegorical panel was designed and modeled by Karl Bitter, and is recognized by art critics as being one of America's exceptional creations. The figures are life-size and bas-relief work of immense depth.

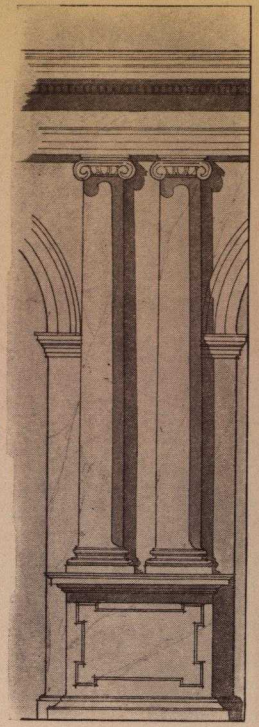
The largest ferry house in the world is illustrated on page 55. It is an example of the class of buildings in which Stephens' Patented Fire-Retarding Composition is used.

Questions of foundation, of shock from ferry-landings and of immense spans made all other materials impractical for ceiling and side-walls.

Throughout the main lobby (660 feet long) and the restaurants and waiting-rooms (one-fourth as long and 70 feet broad), Stephens' Fire-Retarding Composition has been used for entire construction. The test of years has proved it so satisfactory—immune to shocks, free from falling and sagging—that all the Pennsylvania ferry-boats have been equipped with this material throughout.

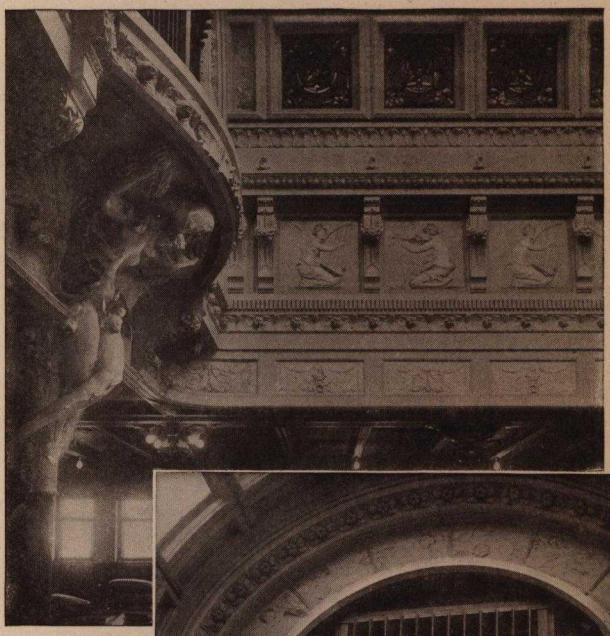


Showing the use of Stephens' Fire-Retarding Composition in the Lackawanna Ferry-House, in connection with our American Art Marble. These ceilings have successfully withstood the ravages of moisture, of vermin and of shock, and are harder to-day than the day they were finished.



JERSEY CITY FERRY HOUSE
PENNSYLVANIA RAILROAD
FURNESS, EVANS & CO., Architects
(For description, see page 53)

A unique railroad station and ferry-house—the largest ever built on piling



In addition to those illustrated, the following is a partial list of important vessels where it is used, in many cases in connection with our American Art Marble:

St. Louis,
St. Paul,
Siberia,
Corea,
Mongolia,
Manchuria,
Dakota,
Minnesota,
Finland,
Kroonland,
City of Paris,
City of New York.

SHOWING TWO OF THE MANY STEAMSHIPS ON WHICH STEPHENS' FIRE - RETARDING COMPOSITION IS USED

FURNESS, EVANS & CO., Architects, Philadelphia

ADDITIONAL USES OF OUR KEENE'S CEMENT

The same properties which make Keene's Cement the best material for use in producing artificial marble commend it for many purposes which come to the daily attention of the architect. Wherever ornamental objects in rooms, vestibules, staircases, etc., are likely to come into contact with furniture, or are subject to chipping or breakage from other causes if made of plaster of paris, the use of Keene's Cement is desirable, for it becomes in time as hard as stone or marble.

Mouldings without the decorative effect of artificial marble, as well as those in artificial marble, should be executed in Keene's Cement, of which we have an extremely strong grade, which is specially adapted to such work. The greater durability and the satisfactory prices which we have been able to quote for Keene's Cement castings and mouldings have led to widespread specification by prominent architects.

Freedom from acids, quick setting and a variation from the coarse to our superfine grade make Keene's Cement first choice for finishing walls and columns and for all kinds of castings and run mouldings.

Specify No. 2 Victoria Keene's Cement for gauge in lime mortar, for ordinary plastering, and for a wall-finish where grayish pink color is not unsatisfactory.

Specify No. 1 Victoria Keene's Cement for use as a white finish on walls plastered with the No. 2 mortar. Experience has demonstrated that this mortar, finished with the No. 1 Victoria Keene's Cement, hardens continually till it is practically indestructible, while all other compositions depending for their strength on plaster of paris weaken in time.

The wall made with mortar and finished per above specifications will take the most delicate tints of paint in the decorations without staining; in fact, we have known walls finished with Keene's Cement to be successfully painted the next day. And such a wall is proof against rats and all vermin, which thrive in plaster of paris walls.

We are importers of Keene's Cement in largest quantities, and exclusive agents for a territory covering practically the entire country. Suggestions which we have been able to offer architects on the use of this cement have proven valuable to them. We desire you to feel at perfect liberty to ask us any questions on the subject.

TESTIMONIALS

CHURCH OF OUR MOTHER OF SORROWS

Forty-eighth and Lancaster Avenue, Philadelphia

One year ago Mr. Bloom superintended the work of incasing the pillars of our Church with artificial marble. The work done by and under him has added, in my opinion, more to the beauty of the interior of the edifice than the other decorations. Lately he has embarked in business, and I take the greatest pleasure in unreservedly recommending him as a capable workman, obliging gentleman and one who will surely give satisfaction wherever engaged.

September 8, 1902.

Jno. M. Lort

ST. JOACHIM'S CHURCH

Frankford, Philadelphia

American Art Marble Company.

Gentlemen:—Almost a year has gone by since you completed the artificial marble work in St. Joachim's Church, which gave such great satisfaction to the congregation and myself at the time, and which has been a source of pleasure to us ever since. Your contract called for the keeping it for one year in the admirable condition in which you left it, and I am happy to inform you that, although it has been tried by the cold of winter as well as the heat of summer, it has stood the test of both, and thus far does not need attention at your hands. The luster on the columns is as brilliant as on the day they were finished, and the wainscoting and window sills are in an equally satisfactory state. Your work was well done; yes, even better than the terms of the contract called for, and I shall always remember our dealings with pleasure.

Yours sincerely,

October 4, 1903.

J. P. Tynan

CHARLES F. CRANDALL

Architect

400 Ellwanger & Barry Building

Rochester, N. Y., October 15, 1908.

American Art Marble Company, Philadelphia, Pa.

Gentlemen:—Regarding the Numidian Art Marble work manufactured and installed by you in the Hotel Rochester, it is not only thoroughly well executed, but remarkably fine as to its natural coloring.

We are recommending this material for use in hotels and other public buildings; in fact, we would prefer it in certain cases to the natural material itself.

Very truly yours,

Charles F. Crandall
John F. Stirbel, Jr.

American Art Marble Company, Philadelphia, Pa.

Gentlemen:—The work done in the Union Station dining-room is beautiful and is accepted,

Very truly yours,

(Signed) EDW. WILMANN, D. H. BURNHAM CO.

A. A. RITCHER
Architect
New Shenk Building, 779 Cumberland Street

Lebanon, Pa., October 16, 1908.

American Art Marble Company, Philadelphia, Pa.

Gentlemen:—The Art Marble wainscot, pilasters and counter front, etc., for the Penn National Bank, Reading, Pa., and furnished by you, were done very artistically; in fact, the execution of this work was an agreeable surprise.

It is very difficult to distinguish the work done from real marble, except to the eye of an expert.

I will be pleased to have you do any work for me in this line that I may have at my disposal in the future. Truly yours,

M. B.

A. A. Ritcher

JAMES L. PARSONS
Contractor and Builder
616 Union Trust Building

Washington, D. C., October 26, 1908.

MR. LOUIS BLOOM, Manager American Art Marble Company, Philadelphia.

Dear Sir:—With reference to the execution of the contract of the American Art Marble Company with me for the Art Marble in the Municipal Building, this city, I am pleased to state that the work done by this Company was very satisfactory in every respect; that is, in quality and the prompt execution of the same. Respectfully,

James L. Parsons

MILLIGAN & WEBBER
Architects and Engineers
520 Walnut Street

SAMUEL MILLIGAN
FREDERICK WEBBER

Philadelphia, December 11, 1908.

American Art Marble Company, 609–13 North American Street, Philadelphia, Pa.

Gentlemen:—It gives us pleasure to testify to your ability as artists and practical people in Art Marble work. Any work furnished us has certainly been right, especially the rendering and work of the columns in main meeting-room and wainscoting on stairs and walls of stair halls of Lu Lu Temple A.A.O.N.M.S., Philadelphia. We will be very glad to have you on any of our future work. Very truly yours,

Milligan & Webber

Rectory of ST. BONAVENTURA'S CHURCH
2831 Hutchinson Street

Philadelphia, Pa., December 11, 1908.

American Art Marble Company, 609-11-13 North American Street, Philadelphia, Pa.

Gentlemen:—It has been two years since you put up the Art Marble work in St. Bonaventura's Church for me, and I can gladly say that your work gives the congregation and myself entire satisfaction, and I assure you that I will be glad to recommend same wherever opportunity arises. Very truly yours,

Hubert Heinecke
Rector

ADDISON HUTTON

1328 Stephen Girard Building, Philadelphia

December 8, 1908.

American Art Marble Company, 609 North American Street, Philadelphia, Pa.

Gentlemen:—The Art Marble work which you furnished for The Chalfonte Hotel, Atlantic City, N. J., in 1905, is satisfactory to me, the coloring and veining being artistic and the material and workmanship equal to any that I have examined.

Very truly yours,

Addison Hutton

Architect

ST. BRIDGET'S RECTORY

Falls of Schuylkill, February 1, 1904.

American Art Marble Company.

Gentlemen:—It gives me much pleasure to state that the Artificial Marble wainscoting, placed by you in St. Bridget's Church last September, has given entire satisfaction to myself, as well as to the congregation. The work is well and neatly done, even better than the contract called for.

Yours sincerely,

William Nasby

GORDON & MADDEN

Architects

300 Sibley Block

Rochester, N. Y., November 9, 1908.

American Art Marble Company, 609 North American Street, Philadelphia, Pa.

Gentlemen:—We wish to say that we are very much pleased with the Art Marble work which you did for us at the Whitcomb House, particularly as the work was pushed forward very rapidly and under the most adverse conditions.

We would be pleased to answer any inquiries made in reference to this Art Marble work and our experience with your Company.

Very truly yours,

Edwin S. Gordon

William V. Madden

Gordon & Madden

Written and Arranged by
Charles Blum, Advertising
Philadelphia

Printed by
Edward Stern & Co., Inc.
Philadelphia

Two Gold Medals awarded, St. Louis Exposition

No other artificial marble has received this recognition in United States or Europe